

PUBLISHED MONTHLY

PRICE TEN CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME X

NEW YORK, MARCH, 1915

NUMBER 3



THE LAST COMMUNION OF SAINT JEROME
BY SANDRO BOTTICELLI

SEE PAGE 52

REPORT OF THE TRUSTEES
FOR THE YEAR
1914¹

THE year that has seen the opening of the Benjamin Altman Collection and the exhibition of the J. Pierpont Morgan Loan Collection, must be recorded as one of unusual importance in the history of the Museum. It has been an important year, however, not alone because it has witnessed the opening of these exhibitions to the public and has been marked by other acquisitions of value, but because of an increase in usefulness, both on the educational and on the artistic side, and a fuller accomplishment of activities in all directions. The membership has held its own, even in a period of financial depression; the attendance has increased over that of recent years; bequests as valuable for what they indicate of confidence in the future of the Museum as for what they bring in material things, have been received in large numbers; and gifts have been more numerous than ever before. The usefulness of the collections has been developed by systematic cataloguing and labeling, and the work of the departments has been pushed in other directions with energy and with definite results. There have been serious losses in the Board of Trustees, but the places of familiar faces have been taken by men whose interest and enthusiasm will keep alive the old tradition of devotion to the interests of the Museum.

THE TRUSTEES

John L. Cadwalader, who died March 11th, and Harris C. Fahnestock, who died June 4th, had both been Trustees since 1901. The resolutions, adopted at meetings held April 20 and October 19, 1914, give an estimate of their services to the Museum and express the high regard in which they were held:

At a meeting held February 16th, R. T. Haines Halsey and Samuel T. Peters were elected to fill vacancies in the Board of

¹An abridgment of the Annual Report of the Trustees for 1914, to give the salient points. The report in full has been printed and will be sent to all the Members of the Museum and to others upon application.

Trustees in the Classes of 1921 and 1918 respectively, and on November 9th Lewis Cass Ledyard was elected to the Class of 1915, and V. Everit Macy to the Class of 1916.

MEMBERSHIP

In the last report, the necessity of an enlarged membership as a means of increasing the income for administrative purposes was pointed out, with the statement that the Museum depended for the payment of its running expenses partly upon this form of revenue. But while the normal accession of members has occurred this year to the number of 299, the hoped-for increase cannot be recorded. The number of new members has not covered the losses occasioned by deaths and resignations, numbering 365, and the total in all classes at the end of the year was 3,169, making a decrease of 66 as compared with last year. In reference to this decrease it should be stated that since the beginning of the war, the Museum, believing the time inopportune, has dropped the usual canvass for new members. It is earnestly hoped that during the coming year substantial gains may be made.

To the list of Benefactors has been added the name of Edward S. Harkness, in recognition of his important gifts to the Department of Egyptian Art; and to the list of Honorary Fellows the names of Charles L. Hutchinson, President of the Chicago Art Institute, and John Quinn, the latter in recognition of his services to American Art by his efficient advocacy of free art in the recent tariff bill. Thirteen Fellows in Perpetuity have been elected, and sixteen Fellows for Life.

ATTENDANCE

There has been an increase of 73,811 over the attendance of last year, with a total attendance of 913,230, which is the largest in the history of the Museum except that of 1909, the year of the Hudson-Fulton Exhibition. The exhibition of the J. Pierpont Morgan Collection and the Benjamin Altman Collection, has drawn a large part of this number of visitors to the Museum, but it is gratifying to record a normal increase in the number of persons using the collections for study, and attending Museum lectures.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

The attendance on holidays has been 47,098; on Sundays, 329,313; and on Saturday evenings from 6 to 10 o'clock, 26,937.

EXPENSES OF ADMINISTRATION

With the increase of the collections and of the work to be done in connection with them, the additions to the building and its equipment, and the development of its educational usefulness, the expenses of administration of the Museum have increased proportionately. The income for this purpose, however, derived from an appropriation of \$200,000 given by the City, receipts from the sales of catalogues and photographs, membership fees, admissions on pay days, and interest on Endowment Funds, has not increased in corresponding degree, so that at the end of the year a deficit of \$162,183.78 remained to be met by the Trustees from other sources.

It was pointed out in the last report that as most of the legacies and gifts received since the foundation of the Museum have been specifically designated for the purchase of works of art, the funds for running expenses have always been insufficient, and the burden of meeting such expenses has rested upon the shoulders of the Trustees, while year by year the necessity for an increased Endowment Fund has been keenly felt. The hope was expressed last year that forthcoming gifts might be made with this purpose in view, a need which the history of this year makes more emphatic.

ACCESSIONS

The figures given in the Statistical Tables of this report include the objects in the Benjamin Altman and William H. Riggs Collections, which, while announced in the report of last year, were not included in the statistics then given. The total number of objects received by bequest, by gift, and by purchase was 6,469. This is an increase of 3,247 over the number of objects recorded in 1913.

It should be noted that the largest part of these objects was included in the Riggs Collection of Armor, and that the next most important classes of objects received were for the Department of Egyptian Art, numbering 1,384, and for the section of

ceramics, 1,381, which included the Altman Collection of Chinese porcelains.

BEQUESTS

Several important bequests have been received: from John L. Cadwalader, collections of English eighteenth-century furniture, Chinese and Japanese bronzes, old English porcelain figures, and the sum of \$25,000 for the purchase of English furniture and porcelain; from Francis Thomas Sully Darley, five paintings by Thomas Sully, and one attributed to Van Dyck; from Fredericka Gade, \$5,000 in memory of her brother, Henry Gade; from Mrs. Mary M. Johnston, a collection of ceramics, prints, and embroidery; from Frederick Townsend Martin, a collection of colored prints, arms and armor, and a Dutch clock; and from August Lewis, a painting by George de Forest Brush.

GIFTS

The gifts have numbered 1,888; including the objects in the William H. Riggs Collection, 3,905. They include the Charles Stewart Smith Collection of Chinese and Japanese Paintings, presented by Mrs. Smith, Howard C. Smith, and Charles Stewart Smith, Jr.; 83 Japanese sword-guards, presented by Mrs. Adrian H. Joline; the Kawasaki Collection of Japanese armor, included in a gift of 500 pieces from Bashford Dean; and the very important gift of \$15,000 a year for the period of five years from Mrs. Edward J. Tytus, in memory of her son Robb de Peyster Tytus, for the purpose of providing for the publication of a record series of the principal monuments of Thebes by the Museum's Egyptian Expedition. Numerous and valuable gifts to the Egyptian Department have been received from Edward S. Harkness and from Theodore M. Davis.

PURCHASES

Fewer purchases have been made this year than in several years past, only 815 objects having been added to the collections in this way. The amount spent in acquisitions was \$310,466.08, which shows at once that the accessions have been of importance.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

LOANS

The large number of loans recorded, 5,513 objects, embraces 4,264 pieces in the J. Pierpont Morgan Collection. Aside from this collection, the number of objects received in this way has been greater than last year, 1,249 objects having been received from 38 lenders. To all of the friends of the Museum who have contributed to the exhibitions, the Trustees desire to express their thanks, and especially to Theodore M. Davis for his numerous loans to the Egyptian Department and to Bashford Dean for important additions of armor.

CARE OF THE COLLECTIONS

Progress has been made in the registration, photographing, and cataloguing of works of art, not only new accessions, but those of earlier years. In this connection, 24,561 photographs, used in the keeping of records, have been made by the Museum photographer and mounted, and 12,428 labels have been printed in the Museum printing office.

THE BUILDING

On May 9th, the City, through the Department of Parks, issued contracts for the construction of two new additions to the Museum, to be known as Additions J and K. These wings are now being built in continuation of the Fifth Avenue façade to the south; they will balance Additions E and H, built in recent years to the north, thereby completing the Fifth Avenue front, and giving a frontage on Fifth Avenue, from 80th Street to 84th Street, of about 350 feet with a depth for Addition J of 104 feet and Addition K 145 feet. The City made an appropriation of \$750,000 for the construction of these wings, but as that amount was insufficient for the complete construction the present contracts do not include the interior finish of Addition K, which will have to be contracted for at a future date.

During the past summer an asphalted service road was constructed, entering the Park to the north opposite 84th Street, and connecting with the receiving department in Addition F.

EDUCATIONAL WORK

There has been a healthy growth of the educational work. Both public and private school teachers have made use of the collections, directly or indirectly connecting their visits with their studies; more students of design have studied and sketched from the objects in the galleries and study rooms, and more lectures have been given by the Museum Instructors, as well as by outside lecturers. Besides the efforts of the Museum itself in this direction, mention should be made of the classes held by the College of the City of New York and Columbia University in their extension courses, and also of the lectures given by the School Art League for its members, and for school teachers and pupils, the work of the Docent of this Society both in the schools and in the Museum, the lectures in Yiddish of the Arbeiter Ring, and of other societies and schools. The class room has been used 231 times, and the Lecture Hall 37 times.

MUSEUM INSTRUCTION

In 365 appointments, the Instructors have met 2,979 persons. Of this number, 2,411 consisted of teachers and classes from public and private schools. Besides the school children who have been met by the instructors, 31,599 children have been brought by their teachers, in connection with their school studies. To this number is to be added 776 children, visiting the galleries with the Docent of the School Art League, who was appointed by the Society for the encouragement of the study of art in schools and the use of the Museum.

The work of the Instructors may be summarized as follows:

Meeting members and visitors who desire to see the collections under guidance; meeting teachers desiring advice as to illustration of school studies; meeting school children sent to see the collections in connection with their studies; giving lectures in the Museum to teachers (two courses were given, for High and Elementary teachers, with an aggregate attendance of 345); giving talks to classes in the public schools on request of the teachers; arranging for the use of Museum material in the class rooms by teachers of design, etc.

The two new class rooms have been used by public school teachers for illustrated talks to their classes, by classes from the New York School of Applied Design, by classes of children from the Settlement Guild, under the direction of Miss Kallen, and by classes in the extension work of Columbia University, the College of the City of New York, and New York University.

The study room of textiles has had about one hundred visitors, and there have been frequent classes in the galleries. The Department of Music of Teachers' College and the Columbia Summer School have availed themselves of the opportunity afforded for the study of types of musical instruments and the Class in Physics of Teachers' College is also among those who have made use of the collection for study purposes.

COÖPERATION WITH OTHER INSTITUTIONS

The Museum, through its officers, has borne its part in meetings of societies with which it is affiliated, the American Association of Museums. The American Federation of Arts and the School Art League, while to the Municipal Art Gallery of the Washington Irving High School of this City, opened with a view to making the art treasures of the City more easily accessible to the business section, it lent for the summer months a selection of seventy-eight modern oil paintings and water-colors.

CONCLUSION

In these pages stress has been laid upon the material growth of the Museum, its collections, accessions, building, and educational work, as is fitting in the yearly accounting of the Board of Trustees to the corporate body; but the reader, forgetful of the occasion of this report, should not be led to infer that equal importance has not been attached by Trustees and staff alike to the most essential element of the Museum's life, the object of all of its endeavors. Facts and figures are given because they show more clearly than anything else that could be offered, the effort to give to the people of this City a place where objects of art may be studied, understood, and enjoyed.

ROBERT W. DE FOREST, President.

KOREAN POTTERY

A RAPIDLY growing taste for the early ceramics of Far Eastern nations is an interest of the day which has, as yet, found only limited illustration in the Museum collections, and for this reason a recent gift of thirty-



CELADON VASE, KOREAN
KORYU DYNASTY

two pieces of ancient Korean porcelain received from Mr. Samuel T. Peters is timely and welcome as a supplement and addition to the half-dozen examples of this ware previously shown here. The new pieces are now exhibited temporarily in the Room of Recent Accessions before taking their permanent place among the other porcelains.

Those of the general public who last year saw the loan exhibition of early Oriental ceramics, organized by the Japan Society, gained acquaintance with some of the finest specimens of such ancient porcelains known to exist, and the exhibition apparently aroused a lasting enthusiasm for wares of this kind, even among many

who, as a rule, care little for Oriental art. The strange beauty of the vases and other objects shown at that time, the curious individuality which sets such porcelains apart from all other ceramics, and the perfection in workmanship, form, and color which they represent came as a stimulating novelty to the majority of observers and as another evidence of the artistic splendor of

vented, the Korean artisans adapted, although the latter developed a type of ware characteristic of the peculiar national temper and introspective mind. The quiet shapes of Korean pottery, the soft green color, and faint, fine decoration of one very typical variety, fulfil perfectly the established ideas of what a production of the hermit kingdom should be.



CELADON VASES, KOREAN
KORYU DYNASTY

the Far East during the Sung dynasty—a time when in Europe art was struggling from post-classical lethargy into the savage vigor of the Romanesque. Although the most remarkable group of early porcelains in the exhibition was of Chinese manufacture, the fifty or more specimens of Korean ware lost none of their interest through contrast with the bolder and more masculine types to which they owe their origin. While the Chinese potters in-

Such ware has been brought to the attention of western nations only within the past ten years, since the time when the Russian disturbances in the Far East broke down native customs and superstitions and allowed the excavation—or rather the rifling—of the old graves from which practically all Korean pottery comes. Archaeological knowledge on this subject is as yet rather vague, but the main facts thus far established indicate that the man-

ufacture of such ware began in Korea with the establishment of the Koryu dynasty in 936 A. D. and ceased with the fall of that house in 1392.¹ During this period the country was Buddhistic and the burial rites prescribed the interment with the body of much pottery, including vases, jars, wine-pots, rouge-boxes, cups, and other similar objects; but with the change in rulers Buddhism was supplanted by Confucianism and pottery ceased to be buried with the dead. At this time the capital was moved from Song-do to Seoul, and as all mortuary ceramics come from the burying grounds of the former city and none from the latter, it may safely be stated that practically every piece of Korean tomb-ware was made anterior to 1392. The problem of dating individual specimens is difficult, because the carelessness of excavators and the generally disturbed state of the graves make accurate knowledge of sources hard to obtain, but as a rule Mr. John Platt² believes the bolder and cruder pieces to be the earlier and the finely decorated kind with white and black ornament on a green ground to date from the later phase of the art in the thirteenth and fourteenth centuries. Both early and late specimens are included in Mr. Peters' gift.

It may be of interest here to give a quotation from Bushell of an early Chinese writer named Hsü-Ching, who accompanied an embassy to Korea on the accession of a new king in the year 1125 and published

his impressions of the country in 1167. In speaking of the native porcelain found there he says:

"There is a ceramic ware made in Korea of green color, which is called by the natives of the country 'kingfisher green'. In these latter years the pieces have been more skilfully fashioned, and the color of the glaze has also been much improved. There are wine pots moulded in the shape of melons, with simple lids at the top surmounted by ducks squatting in the midst of lotus flowers. The Koreans are clever also in the making of bowls and dishes, wine cups and tea cups, flower vases, and hot water vessels for tea drinkers, which are all, generally speaking, copied from the forms of the Ting-chou wares [of China], so that I need only allude to them and not illustrate them by figures, only giving the wine pots as being of novel and original design.

"In Korea the table vessels used at entertainments for eating and drinking are usually made of gilded metal or of silver, although they esteem green porcelain ware more highly than either of these two materials. They have incense burners shaped like lions, which are also of 'kingfisher green', the four-footed monster being represented seated upon a lotus leaf with tilted margin, which forms the stand of the urn. This is one of the most ingenious and striking of their ceramic designs; the other forms are for the most part moulded after the shapes of the ancient imperial porcelain of Yueh-chou, or from the modern productions of the kilns of Ju-chou." D. F.

¹Chinese, Korean, and Japanese potteries, Japan Society, note by R. L. Hobson.

²Burlington Magazine, vol. XX, p. 222. Ancient Korean Tomb Wares, by John Platt.



CELADON BOWLS, KOREAN
KORYU DYNASTY

A COMMEMORATIVE SCARAB OF THUTMOSE III

THE Egyptian Department received last year from Mr. Mohammed Mohassib of Luxor the gift of a scarab¹ of more than ordinary interest. It dates from the reign of Thutmose III of the Eighteenth Dynasty and bears the inscription: "Men-kheper-re, whose two obelisks endure in the temple of Amon."

While the majority of Egyptian scarabs were used as seals, there were also a few other classes, among them commemorative scarabs, made to celebrate some event in a king's reign, and to this rare class our new scarab belongs. Best known among commemorative scarabs are the large ones issued by Amenhotep III, also of the Eighteenth Dynasty, to celebrate his marriage, his lion hunts, the completion of an artificial pleasure lake for his queen, and other events. These scarabs are of unusual size, often reaching four inches or more in length, and are inscribed with texts relating to the events which they commemorate. But the fashion of issuing commemorative scarabs did not originate with Amenhotep III. Before him, his grandfather, Amenhotep II, and his great-grandfather, Thutmose III, had caused scarabs of ordinary size to be made in celebration of the erection of obelisks. From each of these reigns at least two such scarabs are extant. Besides our own new acquisition, another scarab bearing the cartouche of Thutmose III is in the Berlin collection² and two of Amenhotep II's reign are in Paris³ and the British Museum⁴. The other three are closely similar to our specimen and bear the same inscription, except for the difference in the royal name on two of them. The scarabs

¹Accession number, 14.8. Length, $1\frac{1}{4}$ of an inch (1.7 cm.). Material, steatite, glazed dark green.

²Ausführliches Verzeichniss, 2d edition, p. 417. No. 3530. See also: Breasted. Records of Ancient Egypt II, p. 250; Breasted. Zeitschrift für die ägyptische Sprache 1901, p. 59; Schäfer. Amtliche Berichte of the Berlin Museum, January, 1910, p. 95.

³Petrie. Historical Scarabs.

⁴Hall. Catalogue of Egyptian Scarabs, etc., in the British Museum I, p. 161, No. 1634.

may be regarded as precursors of the imposing commemorative scarabs issued by Amenhotep III, and in this fact lies their chief interest.

Unfortunately the inscription common to the four scarabs is too meagre to enable us to identify the obelisks. Indeed, little is known of Amenhotep II's obelisks, and his two commemorative scarabs furnish the only intimation which has come down to us that he set up a pair of obelisks at Karnak. With reference to Thutmose III's obelisks there is more to consider, and the possibilities may be stated briefly. He is known to have erected seven, and of these, five were at Karnak and two at Heliopolis. The two set up at Heliopolis, of which one is now in London and the other in New York, do not come in question, inasmuch as the scarabs speak of the "temple of Amon," a phrase almost certain to refer to the chief sanctuary of Amon at modern Karnak. Of the five known obelisks of Thutmose III at Karnak, the single obelisk, now in front of the Lateran in Rome, which according to its own inscription never had a companion, also may be eliminated from the consideration, because the scarab refers to a pair of obelisks. Of the remaining two pairs, one may well be the pair referred to by the legend on our scarab. The sites of these two pairs of obelisks in front of Pylon IV and south of Pylon VII at Karnak have been found, and parts of the obelisks themselves have been identified⁵, including the nearly complete obelisk at Constantinople. One obelisk of each pair, with inscription and other identifying marks, is pictured in a relief at Karnak. From this relief⁶ with its inscriptions and another inscription⁷ it is evident that up to his forty-second year Thutmose III erected at Karnak only these four obelisks. But we do not know that he may not have set up other obelisks there in the twelve years that intervened before his death, at which time the Lateran

⁵Legrain in Annales du Service des Antiquités de l'Égypte V, pp. 11 and 22-23.

⁶Champollion. Monuments IV, 316, 317; Sethe. Urkunden des ägyptischen Altertums IV, pp. 641-43; Breasted. Records II, § 624.

⁷Sethe. Urkunden IV, pp. 747 and 756; Breasted. Records II, §§ 563 and 572.

obelisk, his last monument of the kind, remained unfinished.

At least it seems unlikely that a special issue of scarabs would commemorate any but a monumental obelisk.¹ It was customary to set up the large obelisks on the thirtieth and on later anniversaries of the king's nomination as heir to the throne, an event which in Thutmose III's case coincided

has come to hand only within the past few weeks. The purchase, consisting of twenty-five pieces, comprises a wide variety of church needlework, among which are a number of chasubles with embroidered orphreys. The most important of the group, however, are a superb sixteenth-century cope and a chasuble in cloth of gold. The weave is of a rich yellow tone



SCARAB OF THUTMOSE III. SIDE AND BACK, SIZE OF ORIGINAL; INSCRIPTION, ENLARGED

with his accession. Our scarab therefore is unlikely to be earlier than the thirtieth year of Thutmose III's reign, which would bring its date to 1471 B. C. or sometime within the following twenty years. One can imagine that these "obelisk-scarabs" may have been highly valued as souvenirs of the elaborate festivities which marked the thirty-year or one of the later anniversaries.

C. L. R.

A RECENT ACCESSION OF ECCLESIASTICAL VESTMENTS

AN interesting group of ecclesiastical vestments has recently been added to the Museum collection of textile fabrics by the purchase during the past summer of a portion of the Bernheimer Collection, acquired by Dr. Valentiner in Munich prior to the outbreak of the war. Owing to the difficulty in transportation under existing conditions the shipment was delayed and

with a sumptuous pattern wrought in silk and gold; and while in a general way it resembles that of the Venetian looms of the same period, it nevertheless embodies certain features in the design that are more characteristic of the royal fabrics of Toledo. The trellis motif also, which appears both in the surface weave of the cloth and again in the framing of the large central cone form, is strongly reminiscent of Moorish architectural ornament, and the broad sweep of the ogival bands with crowns at the points of intersection lacks in its whole contour the grace and refinement found in the patterns of the Italian product. The vestment is complete, with richly embroidered orphreys and hood framed in heavy bands of gold needlework; the orphreys are divided into six panels, separated by smaller ones, each of which incloses an ornamental device of Renaissance scrollwork. In each of the larger panels, beneath a domed architectural canopy supporting the pomegranate form of the Arms of Spain is the enthroned figure of a saint. On the right-hand side are Saint Peter, Saint John, and

¹Small obelisks are known. See the one cited in Breasted. Records II, p. 249, note b.

Saint James, the patron saint of Spain, wearing the pilgrim's hat with the scallop-shell in front; while on the left are Saint Paul, Saint Philip, and Saint Thomas. The outer vestments of the saints, originally worked in solid satin stitch in rich shades of crimson, blue, and green, are now worn down to the linen backing; the under robes,

ply straight bands, one at the back and the same in front, instead of one or both being in the form of a cross, as in the vestments of the northern countries, a custom in vogue in Flanders as early as the fourteenth century. Simple orphreys of straight bands of embroidery adhere more strictly to the pure Roman type and the



COPE, SPANISH, SIXTEENTH CENTURY

however, still retain the surface pattern outlined in gold, a variant of the fleur-de-lis, popular in ecclesiastical motifs as symbolic of the Trinity. These figures, like those in the decadent period of English ecclesiastical embroidery of the fifteenth century, are worked on separate pieces of linen and then applied against a diapered background of gold stitchery, but they are of much finer technique than the English work of the same period. The hood of the cope, finished with a heavy tassel in crimson and gold, is badly worn and little remains of the original work save the gold. The figures represent the Virgin and Child enthroned beneath an elaborate canopy similar to those employed in the orphreys. The orphreys of the chasuble, which unfortunately has been cut at the shoulders, resemble those shown in the paintings of the Spanish Masters¹ in that they are sim-

sumptuous vestments of the Spanish prelates in this era continued to follow the traditional Roman form, though influenced doubtless by the exquisite needlecraft not only of Italy, but also of the Netherlands, where the needle was producing an art that vied with the brush of the Flemish masters.

Turning to the embroideries of the Rhenish provinces, we find a marked difference not only in the general character of the work, but as well in the technique, which is amazingly crude and lacks the delicacy ordinarily found in church needlework. In Italian, Spanish, and Flemish church embroideries one cannot but feel how strongly the work of the painters influenced the art of the needle, but in the work of England and again in these examples from the Rhine and Westphalia one is impressed by the frequency with which certain effects found in the early Rhenish glass reappear later in the church embroidery; this is especially marked in the character of the backgrounds. Take, for in-

¹ Painting of St. Roderigo, by Murillo, in the Royal Gallery at Dresden, and the Mass of St. Gregory, attributed to Ribalta, in the same gallery.

stance, the passion group of Gothic glass illustrated by Schmitz¹, in which the figures are placed against a background of branching scrollwork, similar to that shown in the embroidery here illustrated; or again in the windows illustrated by the same author², where the figures are thrown out against a field of small geometric patterns. In all of this Rhenish work the figures are placed against a background not of the rich diapered gold stitchery found in the Spanish work here described, but instead an outline pattern of scrollwork or lozenge-shaped ornament superimposed upon a loosely worked grounding of some neutral tint. The figures in these also show none of the clever draftsmanship found in much of the ecclesiastical work of the period nor are the saints placed in the usual architectural setting so characteristic of the English and Italian work, which gives more of a suggestion of depth and perspective, and produces less the effect of a flat surface.

While the greater part of this collection is made up of church embroideries and vestments, there are as well two interesting examples of secular work, one a fragmentary fringed linen border of characteristic eighteenth-century Cretan embroidery with its quaint figures and birds, and another, a strip of linen embroidered in crimson silk replete with griffins and other grotesque motifs found in the embroideries of Sicily and the Greek Islands.

Another recent accession in this line which is perhaps of greater interest, is a remarkable piece of church embroidery of Syrian origin dating from the fourteenth century. This is doubtless a variant of the omophorion, an embroidered scarf or band, which is worn by a bishop of the Oriental rites when vested for the Holy Liturgy, and corresponds to the Latin pallium. It is simply a long strip of embroidery worn separately, with an opening in the center where it is slipped over the head, allowing the ends to hang down the front and back, thus resembling in shape the orphreys employed on the Roman type of chasuble.

¹Schmitz: *Die Glasgemälde des Königlichen Kunstgewerbe-museums in Berlin*. Berlin, 1913. Vol. 2, pl. 1.

²Idem. Vol. 1, pp. 21 ff.

The embroidery is worked in metal thread on a deep blue silk backed with heavy linen, and illustrates scenes from the New Testament arranged in panels framed with narrow bands of Arabic inscriptions, which indicate that it was made by one "Shakra, daughter of Daniel from Hamah, Syria" in the year 1338 of the Julian calendar. The incidents of church history portrayed



CHASUBLE, RHENISH
SEVENTEENTH CENTURY

in the different panels are as follows: the Annunciation, Nativity, Baptism of Christ, Presentation to the Doctors, Entrance into Jerusalem, Crucifixion, Resurrection, Ascension, and Pentecost. Four additional personages represent the evangelists. The primitive figures, which closely resemble those found in Byzantine art, especially in the mosaics, are exceedingly crude in drawing, and are of the same general type as those found in Coptic art. The piece is unique and important as illustrating needlework of the Eastern church in the Middle Ages.

F. M.

THE EVANS GALLERIES OF THE BOSTON MUSEUM OF FINE ARTS

THE following description of the new Evans wing of the Boston Museum of Fine Arts is reprinted from the news columns of the Boston Evening Transcript of February 2nd, where it served to introduce an interestingly detailed account of this beautiful memorial of Robert Dawson Evans, a former Trustee of the Museum, built by his wife, Maria Antoinette Evans. These galleries are an integral part of the Museum as originally planned and were designed to contain the Museum collection of paintings. At present they hold in addition a comprehensive and important loan exhibition of more than a hundred paintings.

A great white temple in the hour before its dedication, the new Evans wing of the Boston Museum of Fine Arts stands ready to be opened. It has had one week in the quiet of privacy, in the repose of completion. Before were the years of clangor that went to its building, after come the centuries of its life as a public museum. To-morrow night the quiet ends and the public enters. Thousands of invited guests will throng the new Evans galleries on the occasion of their official opening. And thereafter the building will stand, free to all men dull or keen to the things of art, that it may seek realization of the hope of its donor, giving "inspiration to our citizens of to-day and to the generations to come."

Surely there never were galleries more capable of appeal to all men and tastes than these of the Evans Memorial. For its architect and decorators have combined to give the whole building a beauty that is always simple, dignified, and serene yet never stark in its severity or cold in its general effect. It has the beauty of well-proportioned architecture in stone and in marble, and with it the warmth of soft and diversified colors in wall-hangings and decorative materials. Yet it is true that the Sundour stuffs from England which cover most of the walls, beautiful though most of

them are, will surprise many visitors. For they vary from the quiet gray-green of the great eastern gallery, the brownish neutral tints of certain smaller rooms, to the two-toned green in the eastern gallery which throws its pattern into almost too bold relief and, in the two square galleries, to the brilliance of rose-crimson truly too colorful to be a perfect background for pictures. Yet it is these stuffs, with the beautiful floors of quartered oak, and the baseboards and doorways of American Verde Antique marble that make the warmth of the galleries, and relieve the austerity which has made so many museums both monotonous and oppressive. The latest improvements in methods of overhead lighting, provided in the Evans Building, give the best light, perfectly diffused and even, ever supplied in an art gallery. . . .

Many features of excellence distinguish the new building. Important among them is the relationship which the new wing bears to the Huntington Avenue building and to the further additions which will ultimately be made, in that it is a perfect unit in the plan for making each department of the museum in the end a complete, self-contained whole. Thus by the facilities provided in the new wing, the Department of Prints is permitted to enter for once into its own. From the days when its collection consisted in 1872 of a single print, until 1874 when the bequest of Charles Sumner added eighty-four more exhibits, the department has now accumulated a collection of over eighty thousand prints and has come very much to need the adequate quarters which the Evans wing provides. With great foresight all the plans of the new building have been drawn so that they will contribute to the arrangement and success of the further units which will be built for other departments.

The system of overhead lighting has been improved to a point of perfection seldom if ever reached in a museum of art. The ventilation has been scientifically planned and should prove wholly equal to the building's need for

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

fresh, pure air, neither too cold nor too dry or damp.

The galleries open into each other in pleasing perspective. Distant glimpses stretch away down corridors that contrast effectively in their whiteness and glamour to the soft tints of the picture-rooms, and that carry the eye time and

An editorial in the Transcript of February 3rd, quoted here in part, looks beneath the surface for the real significance of this latest opening, and lays down certain dicta which have a familiar sound to those who have heard the discussions of museum authorities or read the columns of the BULLETIN and other museum publications,



GALLERY II, EVANS WING
BOSTON MUSEUM OF FINE ARTS

again to the graceful figure of the Bacchante in her privileged position at the central point of the main floor. The Tapestry Gallery could give any aesthete cause for artistic excitement no less violent because the room is restrained and dignified, such subtle beauty of tint and materials, of proportion and harmony does this throne room of the museum's loveliness express. A particularly effective view may be had into the Tapestry Gallery from any point on the two reverse flights of the main stairway.

but which have an added force as emanating from the daily press.

Just at a time when museums are under attack for alleged failure to reach the masses, the Boston galleries are given fresh magnetism to attract from all classes, to approach the full measure of service which such an institution can do for the community.

And what is this "full measure of service"? Surely it does not lie in the mere gift of passive pleasure, whether to a hundred visitors or to all a city's hordes. A museum must give active inspiration, a

positive stimulus to new performance. If it be truly the "home of the muses," it cannot enshrine a dead reliance on the things of the past, but must waken our minds to the value and need of present accomplishment. For the recent criticism of museums has been just, not so much in its charges that they were oppressively monotonous and too crowded for human comprehension, as in its complaint that "the idea of a museum," carried to excess, can stifle new production. There is small doubt that Italy's vision has been distorted by too much gazing backward, through the doors of her countless museums and the gates of her old churches, to the golden age of her greatest artistic attainment. But here again the trustees and directors of Boston's Museum of Fine Arts have done much to counteract a dangerous tendency. Their purpose to stimulate production is seen in such equipment for instruction in the art of engraving as is installed in the department of prints, now for the first time adequately housed in the Evans wing. The department of paintings has long been busy with the work of teaching. Evidently it is appreciated by the authorities in charge, that a museum has a function not unlike the lecturer's—"to create, not to satisfy, curiosity," to foster original accomplishment. Truly we look to the future from a watch-tower built by the past.

THE LAST COMMUNION OF ST. JEROME

BY SANDRO BOTTICELLI¹

THE little painting of the Last Communion of St. Jerome—or "Il Transito di San Girolamo," as the subject was called in the fifteenth century—which passed from the ownership of the Marchese Farinola of Florence into the collection of Mr. Altman not long before his death, has already been

described by me at length in my book on Sandro Botticelli, which appeared in 1908. To what I there said concerning the iconographic and aesthetic aspects of the picture, I have little or nothing to add; but since writing that account, I have found in the Florentine Archives a document which throws no little light on its early history, and which, moreover, records, among other matters of interest, the name of the patron for whom Botticelli executed this and another work now lost. At the time of the sale of the picture to Mr. Altman, a writer in the daily press put forward the theory that it was painted for some member of the Florentine family of the Capponi, since the panel is known to have been in the possession of Gino Capponi, at Florence, in the earlier part of the last century. Gino Capponi, however, was not only one of the most distinguished historians and antiquaries of his day, in Italy, but also, it would seem, an ardent collector of paintings by the early masters: and we now know that, so far from the picture having been painted for some scion of that distinguished and aristocratic family, it was done for a member of the bourgeoisie, an "uomo popolare." But to come to its history:

On the 28th February, 1502-3, "in the sacristy of the church of San Marco," at Florence, "Francesco di Filippo Del Pugliese, citizen and merchant" of that city, executed his will and testament, in the presence of the prior and six friars of the convent. The instrument was drafted by Ser Lorenzo di Zanobi Violi, the notary who took down in cipher a large part of Savonarola's sermons. Francesco was, at that time, nearly forty-five years of age, "ricco, senza figliuoli"—a man of considerable wealth, but without children: and his only near relations, his two first cousins, Filippo and Niccolò, were likewise without male issue. In view of the probable failure of his own branch of the family, at no very distant date, Francesco framed a will by which, in that contingency, he set aside a large part of his property for religious purposes. After making certain minor provisions, he appoints, in default of his own male issue, his cousins, Filippo and Niccolò, the sons of Piero di Francesco Del Pugliese,

¹The following article has been contributed by Herbert P. Horne, the distinguished architect and writer, whose book, *Sandro Botticelli*, was published in 1908.



TAPESTRY GALLERY
BOSTON MUSEUM OF FINE ARTS

his heirs: and in the event of the failure of male issue on their side, makes various dispositions of which the most important are these. He leaves the sum of "fiorini 200 larghi di grossi," to the monastery of Santa Lucia in the Via San Gallo; and a similar sum, severally, to the convent of San Marco, to the Hospital of the Innocenti, and to the convent of San Domenico at Prato. To the convent of San Marco, he also makes the bequest contained in the following clause of the will:

Moreover, since the said testator possesses a chapel at his place and villa of Sommaia, in the county of Florence; which [chapel], though as yet it be not consecrated, nevertheless, he wishes to be consecrated and put to the uses of a church: and, therefore, he ordained and willed that in case his property at any time devolve and belong, or appertain, to others than the sons or male descendants of the said testator, legitimate and natural, descended from him in the masculine line; then, and in that case, and not otherwise, he left, and gave in charge, the said chapel to the convent, friars and chapter of San Marco, at Florence, and in the keeping of the said Friars Observant of the Order of St. Domenic, as at present are the friars of San Marco, and for the benefit and use of their congregation of Tuscany: and in the case aforesaid and not otherwise, he left to the said chapel, and for the endowment of the said chapel, all the building which is near to and adjoins, the said chapel, called the Castle of Sommaia, together with these properties, contained and bounded in the following manner, namely: A building called the Castle of Sommaia, in which is the said chapel, with all the lodgings and apartments in the said building, and with the farmhouse and the tower towards [the brook] Chiosina, and with all the furniture, and with all the movable goods of whatever kind they be, which may be found in the said building, chapel, tower, and farmhouse, in whatever manner, for the use of the said place; and with the garden and land, tilled or planted with vines, olives or

boschage: and in brief, all the hill of Sommaia, and the place called Sommaia, in the county of Florence.

After other legal directions, among which is a clause enabling the friars to sell such furniture and movable goods as they may think fit, and to spend the proceeds "in building a lodging in the said place and castle of Sommaia, after the fashion of a convent of friars, and for the use of the said friars," the will continues:

And, moreover, he left to the said chapel and church of Sant' Andrea da Sommaia, five pictures ["quadri," i. e. quadrangular pictures, in contradistinction to "tondi," or circular ones], painted on panel, of which the said testator is possessed, namely: a picture painted with a head of Christ, done in Flanders, with two shutters at the sides, painted by the hand of Filippo di Fra Filippo; and a picture in which is painted a [Last] Judgment by the hand of Fra Giovanni [da Fiesole], with two shutters at the sides by the hand of Sandro di Botticello; and another picture in which is painted the Passing of Saint Jerome, by the hand of the said Sandro; and another little picture by the hand of Pesellino; and another great picture by the hand of the said Filippo, in which is painted a Nativity with the Magi.

In the margin of this instrument, the notary has afterward noted that "this testament was annulled by another testament engrossed by me on 27th June, 1519." In this later will, which has been preserved in a fragment of a second *Protocollo* of Ser Lorenzo Violi, no mention is made of the foundation of Sommaia, or of the paintings which were to have adorned the chapel of Sant' Andrea. There is little doubt that both devolved, with the rest of Francesco's estate, to his cousin, Niccolò di Piero Del Pugliese, whom, in this later will, he appoints his heir.

The Villa of Sommaia, situated on the lower, western slope of Monte Morello, in the lower Val d'Arno fiorentino, was bought by Francesco in 1488, from Niccolò

di Ser Donato di Cocco Donati, for "fiorini 1500 di suggello." From an early period, a "torre," or fortified house and tower, known as the "Castello," had existed at Sommaia, from which the Florentine family, Della Sommaia, who anciently possessed it, took its name. When Francesco acquired the building, it was already known as "Il Castellaccio," no doubt on account of its ruinous condition. On the extinction of his own branch of his family, the property came into the possession of the Ginori, and from them passed, as a dower, to the Digerini-Nuti, who still possess it.

Of the five paintings mentioned in the will of 28th January, 1502-3, one at least—if not more—has certainly come down to us. On account of the omission of any distinctive characteristic in the description, it is not possible to identify "the head of Christ done in Flanders." The fine head of our Lord by Memling, which is now in the collection of Mr. John G. Johnson of Philadelphia, and which was recently acquired in Italy, may be cited as a type of such a picture. The two shutters, however, by Filippino Lippi, which enclosed the head, may well have been those of the Manfredini Collection, preserved in the Seminario Patriarcale, at Venice; since both are decorated with "stories" from the life of our Lord. One, No. 15, represents Christ and the woman at the well; the other, No. 17, a "Noli me tangere."

The painting of the Last Judgment by Fra Angelico, with shutters added by Sandro Botticelli, must be reckoned among the lost works of those masters. It cannot be identified with the famous version of that subject now in the Academy at Florence, No. 266; for that painting is known to have been executed by Fra Giovanni for the Monastery of Santa Maria degli Angeli, Florence. Nor can it be identified with either of the versions now in the Museum at Berlin, No. 60A, and in the Palazzo Corsini, at Rome, Nos. 22, 23, and 24; for both these pictures retain their original shutters, painted by Fra Angelico himself.

The third painting, representing "The Passing of St. Jerome," by Sandro Botticelli, is doubtless to be identified with the little panel in the Benjamin Altman Col-

lection. The esteem in which this picture was held in Botticelli's own time, is attested not only by the special allusion made to it by the "Anonimo Gaddiano," who states that Sandro "made very many little works, which were most beautiful, and among the rest a St. Jerome, a most singular work;" but also by the existence of two early copies, one of which is, or was, in the Palazzo Balbi, at Genoa; and the other was lately seen in London, at the sale of Sir William Abdy's Collection. We must conclude, then, that this "most singular work," as the "Anonimo" calls it, had been painted by Botticelli for Francesco Del Pugliese, some ten years previously to the drafting of his will, in February, 1502-3. St. Jerome had always been a popular saint among the Florentines; but in 1487, no great time before this picture was painted, a revival of his cult took place in Florence. Some three years later, on 13th February, 1490-91, "il Deuoto Transito del glorioso Sancto Hieronymo, Ridocto in lingua Fiorentina," was printed at Florence, "per Francesco Bonacorsi, a contemplatione delle diuote persone." From that little book of popular devotion, Botticelli took the subject of his painting, as I have shown in my work on the master, where the legend will be found cited at length.

But to return to Francesco's will—the fourth panel mentioned there, the "little picture by the hand of Pesellino," cannot be identified, as its subject is not described. The fifth and last of the paintings mentioned, the large panel of the Adoration of the Magi, by Filippino Lippi, must be reckoned among his lost works; for the only known version of that subject by him, which could be described as a "quadro grande," is the altarpiece now in the Uffizi, No. 1257, which is known to have been painted for the Monastery of San Donato a Scopeto, at Florence.

In his will, Francesco Del Pugliese is recorded, for the first time, as a patron of Botticelli. In the pages of Vasari, he is mentioned as a patron of Filippino, but erroneously, as we shall see, in connection with a famous altarpiece, that was actually commissioned by Piero

Del Pugliese, the uncle of Francesco. Vasari, who is chiefly concerned in recording the works of art, at that time accessible and known to all, in the churches and public buildings of Florence, mentions comparatively few paintings and sculptures in private houses. Of the Florentine bourgeoisie, who possessed works of art of unusual excellence in their houses, as well as in their chapels, and who were otherwise memorable for their intercourse with the chief masters of their time, none perhaps are so often named in the Lives as Piero and Francesco Del Pugliese. Their story, as it appears from the notices concerning them which I have been able to collect, forms a remarkable picture of the rich, middle-class "ama-

tore" of the "quattro-cento." Excepting always the Medici, who, from the very first evinced an exceptional and princely munificence in their dealings with artists, it would be difficult, I think, to find another instance so illuminating, of the patron of the arts in Florence, during the fifteenth century. Elsewhere, I hope to publish those notices at length, adding my authorities. Here I must content myself by giving a brief summary of such as may serve to illustrate for whom such pictures as The Last Communion of St. Jerome were painted, and portray the remarkable character of the patron for whom this particular picture was executed.

To be continued in the April Bulletin.

ACCESSIONS AND NOTES

THE ANNUAL MEETING OF THE CORPORATION.—The forty-fifth annual meeting of the Corporation of the Museum—the Benefactors and Fellows—to which all the annual members were invited, was held on Monday afternoon, February 15th, at four o'clock, the First Vice President, Joseph H. Choate, in the chair. The Secretary read the Trustees' report of the activities for the year ended December 31, 1914, which was ordered printed and distributed to the members; the Treasurer's report was also presented. The Director spoke briefly on the accomplishment of the past year and the outlook for the future. Tea was then served by Mrs. William L. Andrews, Mrs. Joseph H. Choate, Mrs. R. T. Haines Halsey, Mrs. Lewis Cass Ledyard, Mrs. V. Everit Macy, and Mrs. Edward Robinson.

ANNUAL MEETING OF THE TRUSTEES.—At the regular meeting of the Board of Trustees, held February 15th, at 3 o'clock, the three outgoing members of the Class of 1915—Elihu Root, Lewis Cass Ledyard, and Edward S. Harkness—were reelected as the Class of 1922.

The following officers and committees were elected for the year ending February 29, 1916:

OFFICERS

President.	ROBERT W. DE FOREST
First Vice-President	JOSEPH H. CHOATE
Second Vice-President	HENRY WALTERS
Treasurer	HOWARD MANSFIELD
Secretary.	HENRY W. KENT

EXECUTIVE COMMITTEE

ROBERT W. DE FOREST	} <i>Ex-officio</i>
JOSEPH H. CHOATE	
HENRY WALTERS	
HOWARD MANSFIELD	

WILLIAM L. ANDREWS
ELIHU ROOT
DANIEL C. FRENCH
WILLIAM CHURCH OSBORN
EDWARD D. ADAMS
JOHN W. ALEXANDER
GEORGE BLUMENTHAL
EDWARD S. HARKNESS

FINANCE COMMITTEE

EDWARD D. ADAMS, Chairman	
GEORGE F. BAKER	HENRY C. FRICK
The Treasurer (<i>Ex-officio</i>)	

AUDITING COMMITTEE

FRANCIS L. LELAND, Chairman	
J. PIERPONT MORGAN	SAMUEL T. PETERS

MEMBERSHIP.—At the regular meeting of the Board of Trustees, held on Monday, February 15th, John Lambert Cadwalader, Benjamin P. Davis, James B. Hammond,

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

and Mrs. Morris K. Jesup were declared Benefactors in recognition of their gifts.

The following persons were elected in their respective classes:

HONORARY FELLOWS FOR LIFE

CHARLES L. HUTCHINSON

President of the Art Institute, Chicago.

JOHN QUINN

In recognition of his services to Art through his efforts in advancing the recently enacted Tariff Bill.

FELLOWS IN PERPETUITY

BASHFORD DEAN

In recognition of his gifts.

ALFRED LOCKWOOD BROWN

RÉNÉ MOËN SMITH

Through the gift of the heirs of the late Charles Stewart Smith of his collection of Chinese and Japanese paintings.

FELLOWS FOR LIFE

BANYER CLARKSON

MRS. WARREN DELANO

GEORGE COE GRAVES

LOUIS HAUPT

EDWARD HOLBROOK

HENRY K. MCHARG

RALPH PULITZER

JAMES A. SCRYMSE

THEODORE N. VAIL

F. W. VANDERBILT

Through the sum of their contributions as fellowship members.

LAURA BILLINGS LEE

Through her contribution of \$1,000.

SUSTAINING MEMBERS

ARTHUR BLOCH

W. VAN R. WHITALL

ANNUAL MEMBERS

NESSA COHEN

MRS. LEONARD A. COHN

W. H. ELLIS

CARL FORSCH

MRS. E. G. LOVE

BENJAMIN PARR

PHILLIPS B. ROBINSON

JAMES K. SHAW

MRS. GEORGE A. SPAULDING

MRS. ERNEST THALMANN

MRS. HENRY W. WARNER

MARY ELLEN WOOD

BEQUEST OF MRS. MARY ANNA PALMER DRAPER.—The Museum has received a bequest from the late Mrs. Mary Anna

Palmer Draper, which was accepted at the last meeting of the Trustees. A description of the objects included will be printed in a later number of the BULLETIN.

A PORTRAIT BUST OF EDWARD H. HARRIMAN.—An interesting addition to the works of Auguste Rodin shown in the Museum is the portrait head of the late E. H. Harriman, recently received as a loan from Mrs. Harriman. The work was begun on the occasion of Mr. Harriman's last visit to Paris, when he sat to the distinguished French sculptor for a study in clay. From this sketch Rodin completed the portrait after the death of the sitter, and the marble, which only lately left the sculptor's hands, is now placed on exhibition for the first time. The portrait is executed with great skill and conveys an impression of insight and power, while the subtle modeling and expressive simplicity of the surface are characteristic of Rodin's method. The marble is placed in the Rodin Gallery, where it affords an opportunity to compare one of the sculptor's latest works with earlier manifestations of his art. D. F.

PUBLICATION OF A HANDBOOK OF THE CESNOLA COLLECTION.—The Metropolitan Museum of Art announces the publication of a Handbook of the Cesnola Collection of Antiquities from Cyprus, by Professor John L. Myres, Wykeham Professor of Ancient History in Oxford University, and the recognized authority on early Greek civilization and especially on Cypriote art.

Besides serving as a guide to the collection, the volume "offers an introduction to the study of the ancient arts and industries which the Cesnola Collection was formed to illustrate"; it thus takes its place as one of the most important contributions to the literature of this early civilization. The work embraces a history of the Cesnola Collection, an essay on Ancient Cyprus in History and Culture, prefacing the handbook proper, with brief essays on Cypriote art and mythology in connection with the various branches of the collection, followed by an appendix of Phoenician, Cypriote, Greek, Cuneiform, and Sassanian inscriptions.

The volume is an 8 vo. of lv + 596 pages, bound in paper covers and illustrated with numerous small half-tone cuts in the text—almost all of the important objects being reproduced—several plates, and a map of Cyprus.

LECTURES FOR SALESPeOPLE.—Mr. Karl Schmieg's lecture, called *The Reproduction of Historic Furniture for New York Homes, the Selection of Woods and Methods of Cabinet-Making*, which opened the Museum course for Buyers and Salespeople on February 6th, was delivered to an audience which filled the Lecture Hall to its fullest capacity.

Some of the interesting facts connected with cabinet-making from the seventeenth century to the present time, such as the various finishes used, the kinds of wood employed, and the influence of society upon furniture, were touched upon and illustrated. Besides the illustrations by means of lantern-slides, Mr. Schmieg displayed his large and valuable collection of samples of woods used in cabinet-making, including the puzzling and beautiful kinds for inlays and veneers, satinwood, violet-wood, tulip-wood, purple-wood, hare-wood, and many others.

The remaining lectures of the course were given on successive Saturday evenings, by L. Earle Rowe, L. D. Caskey, Kojiro Tomita, and Miss Frances Morris respectively, on the general theme of *Costume, Egyptian, Greek, and Japanese Costume and Lace* being taken up in turn. The response to this series has evidenced a noteworthy desire among buyers and salespeople to avail themselves of the opportunities offered by the Museum.

LECTURES FOR CHILDREN.—A person visiting The Metropolitan Museum of Art recently on Saturday might well have re-

garded it as Children's Day; for on two Saturdays in February the Lecture Hall was filled with an eager, attentive audience of children three times during the day—twice with the children of Members under the auspices of the Museum, once with children from the elementary schools under the auspices of the School Art League. On February 13th, at ten o'clock and again at eleven, Miss Margaret Sawtelle, of the Worcester Art Museum, fascinated her youthful listeners—children of Members—as around the theme *Toys of Long Ago* she wove stories of boys and girls of Egypt and Greece. The same day at two o'clock, Dr. James P. Haney held the attention of his audience—elementary school pupils—as he told the story of Joan of Arc, meantime drawing pictures that illustrated her career. Miss Edith R. Abbott, one of the Museum Instructors, talked on February 27th about *Children on Canvas*.

ATTENDANCE.—During the month of February the number of visitors to the Museum exceeded that in February, 1914, by 3,696, although in February, 1914, the first month of the loan exhibition of the J. Pierpont Morgan Collection, there was an unusually large attendance. The record is as follows:

FEBRUARY			
1914		1915	
17 Free Days	48,724	18 Free Days	54,479
4 Evenings	4,208	4 Evenings	1,824
4 Sundays	36,246	4 Sundays	37,061
7 Pay Days	4,859	6 Pay Days	4,369
94,037		97,733	

During two consecutive days, February 21st and 22nd, the attendance was 11,760 and 11,290 respectively, making a total for those two days of 23,050.

THE MUSEUM IS ONLY FOR WHAT IS ETERNALLY RIGHT AND WELL DONE, ACCORDING TO DIVINE LAW AND HUMAN SKILL. THE LEAST THINGS ARE TO BE THERE—AND THE GREATEST—BUT ALL GOOD WITH THE GOODNESS THAT MAKES A CHILD CHEERFUL AND AN OLD MAN CALM; THE YOUNG SHOULD GO THERE TO LEARN, AND THE WISE TO REMEMBER.—JOHN RUSKIN

LIST OF ACCESSIONS AND LOANS

FEBRUARY, 1915

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN.....	*Wooden statuette of a woman from Harageh; limestone lamp from the Pyramid and a block of painted limestone relief from ceiling of pyramid temple of Sesostriis II at Lahun, XII dynasty.....	Gift of the Egyptian Research Account.
(Fourth Egyptian Room) (Sixth Egyptian Room)	Wooden coffin of Khnumu-nakht, XII dynasty, and a limestone statue of an official Ini and his wife Rennut, XVIII-XIX dynasty, from Assiut.....	Purchase.
CERAMICS.....	†Thirty-two pieces of pottery, Korean.....	Gift of Samuel T. Peters.
MEDALS, PLAQUES, ETC.....	†Gold coin, three pound piece of Charles I, English, 1642.....	Gift of the Executors of the Estate of John L. Cadwalader.
METALWORK.....	†Silver flagon, German (Augsburg), seventeenth or eighteenth century.....	Purchase.

BEQUEST OF MARIA DE WITT JESUP

PAINTINGS—DUTCH.....	*Two portraits: Burgomaster and Burgomaster's Wife, attributed to Rembrandt; Portrait of a Man, attributed to Frans Hals; Landscape, by Meindert Hobbema; Marchioness of Townshend, by Cornelius Janssens van Ceulen; Haarlem (Holland), by Salomon Ruysdael; Waiting for Papa, by Josef Israels.....
PAINTINGS—FRENCH.....	Vicomtesse Polignac, by Jean Marc Nattier; Portrait of a Lady, by Charles André Van Loo; Innocence, by Jean Baptiste Greuze; Trees, by Georges Michel; Landscape, by Jean Baptiste Camille Corot; Children and Lizard, and Landscape, by Diaz de la Peña; Sheep, by Constant Troyon; Trees, by Jules Dupré; Landscape, by Théodore Rousseau; Garden Scene, by J. F. Millet; Landscape, by Émile C. Labinet; Landscape, by Charles François Daubigny; Mother Dressing her Child, by Pierre Edouard Frère; A Figure, by Jean Louis Hamon; Menu of Love, by Jean Ernest Aubert; Lady and Dove, by Charles Chaplin; Cows, by Émile van

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
BEQUEST OF MARIA DE WITT JESUP, CONTINUED		
PAINTINGS—FRENCH	Marcke; Waiting and Watching, by Jules Breton; Soldier Mounted, by Alphonse de Neuville; A Former Royal Highway, by Jean Charles Cazin; Soldier and Horse, by Edouard Detaille; The Reception, by T. Pujol	
PAINTINGS—SPANISH	Figures, by Eduardo Zamacois; Venice, and On the Seine, by Martin Rico	
PAINTINGS—GERMAN	Boy's Head, by Ludwig Knaus; The Outpost, by Adolf Schreyer	
PAINTINGS—AUSTRIAN	Landscape, by Eugène Jettel . . .	
PAINTINGS—BRITISH	View on the Arno, and Landscape, by Richard Wilson; Georgiana Elizabeth (Duchess of Bedford), and Georgiana Augusta Frederica Elliott, by Sir Joshua Reynolds; Eton Boy (Master Goring Thomas), and Miss Gainsborough, by Thomas Gainsborough; Hon. Mrs. Tickell, and Portrait of George Romney, by George Romney; Landscape, by George Vincent; Taking Home the Bride, by Francis Wheatley; Mrs. Gardiner and her Children, by John Hoppner; Lady Hamilton, and Portrait of a Boy, by John Opie; Town, and Country, by George Morland; Landscape, by John Crome; Lady Elizabeth Wyndham, by Sir Thomas Lawrence; Return of the Highland Warrior, by Sir David Wilkie; Tottenham Church, by John Constable; The Mill, by James Stark; The Fair, by Thomas Webster; Mantes on the Seine, by Richard Parkes Bonington; Landscape, by Patrick Nasmyth; Breadwinner, by Erskine Nicoll	
PAINTINGS—AMERICAN	The Beeches, and Summer Afternoon, by Asher B. Durand; Crossing the Ford, by Thomas Cole; Lake George, by John W. Casilear; Lake George, by John Frederick Kensett; Kaaterskill Clove, by Sanford R. Gifford; The Parthenon, by Frederick E. Church; Bayside, by David Johnson; The Two Farewells, by George H. Boughton; The Rajah; Starting on Tiger Hunt, by Edwin Lord Weeks; Old North Dutch Church, by E. L. Henry	

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
SCULPTURE.....	†Carved wood relief, Saint Veronica and Our Lord (Station of the Cross) Flemish (Brussels), about 1510.....	Purchase.
TEXTILES.....	†Brocatelle, Italian, fifteenth century.....	Purchase.
	†Brocade, Persian, eighteenth century.....	Purchase.
	†Fragment of embroidery, Flemish, seventeenth century.....	Purchase.
WOODWORK AND FURNITURE..	†Chair, seventeenth century; mirror, style of Adam, eighteenth century—English.....	Purchase.
	†Highboy and lowboy, Philadelphia; secretary, Rhode Island—American, eighteenth century.....	Purchase.
ANTIQUITIES—BABYLONIAN...	*Two hematite cylinder seals...	Lent by Theodore M. Davis.
ANTIQUITIES—CLASSICAL.....	*Four gold ornaments and pair of gold earrings, archaic period; pair of gold earrings, Etruscan, seventh century B. C.; two gold coins, Ptolemy III, third century B. C.; gold bracelet, Greek, fourth to third century B. C.; gold coin, Arsinoë II, second century B. C.; pair of gold earrings, Roman, first to second century A. D.; gold coin, Antoninus Pius, second century A. D.; two hematite seals, Sassanian, third to seventh century A. D.; gold ornament, Byzantine, fourth to seventh century A. D.; pair of gold earrings, Byzantine, sixth to seventh century A. D.....	Lent by Theodore M. Davis.
IVORIES.....	Relief, Crucifixion, Byzantine, eighth to tenth century; three panels, North Italian, late fourteenth century; two groups, Madonna and Child, Italian, sixteenth century; top of sceptre, German, sixteenth century; four groups, plaque, and shrine, each representing Madonna and Child; two diptychs, comb, and box, fourteenth century; group, Madonna and Child, sixteenth century—French; cover, Indian, seventeenth century....	Lent by Theodore M. Davis.
SCULPTURE.....	Marble Bust, Edward H. Harriman, by Auguste Rodin.....	Lent by Mrs. Edward H. Harriman.
(Floor I, Room 13)		
TEXTILES.....	*Three pieces of drawnwork, panel, and cover, Sicilian, seventeenth and eighteenth centuries.....	Lent by H. B. Kendrick.
	Binche lace, Flemish, eighteenth century.....	Lent by Mrs. J. F. Spingarn.
COSTUMES.....	*Lace cotta, Sicilian, eighteenth century.....	Lent by H. B. Kendrick.
	†Recent Accessions Room	(Floor I, Room 6).

*Not yet placed on Exhibition

**THE BULLETIN OF THE
METROPOLITAN MUSEUM OF ART**
FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Entered as second-class matter, March 23, 1907, at the post office at New York, N. Y., under Act of Congress of July 16, 1894.

Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the Fifth Avenue entrance to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Secretary, at the Museum.

OFFICERS

President,	ROBERT W. DE FOREST
First Vice-President,	JOSEPH H. CHOATE
Second Vice-President,	HENRY WALTERS
Secretary,	HENRY W. KENT
Treasurer,	HOWARD MANSFIELD
Honorary Librarian,	WILLIAM LORING ANDREWS

Director,	EDWARD ROBINSON
Assistant Treasurer,	ELIAL T. FOOTE
Curator of Paintings,	BRYSON BURROUGHS
Curator of Egyptian Art	ALBERT M. LYTHGOE
Acting Curator of Decorative Arts,	DURR FRIEDLEY
Curator of Armor,	BASHFORD DEAN
Librarian,	WILLIAM CLIFFORD
Registrar,	HENRY F. DAVIDSON
Superintendent of the Building,	CONRAD HEWITT

MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute.	5,000
FELLOWS FOR LIFE, who contribute.	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of.	100
SUSTAINING MEMBERS who pay an annual contribution of.	25
ANNUAL MEMBERS, who pay an annual contribution of.	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report. A set of all handbooks published by the Museum for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday (10 A.M.-6 P.M.), Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 25,000 volumes, and 36,000 photographs, is open daily except Sundays, and is accessible to the public.

PUBLICATIONS

The publications of the Museum now in print number fifty-four. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock may be addressed to the Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* from 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.